

# Concert

—By—

The Festival Orchestra

— of the —

KANSAS STATE TEACHERS COLLEGE  
Pittsburg, Kansas



College Auditorium

Tuesday, April 21, 1931  
8:15 P. M.

SOLOIST

Rhetia Hesselberg, Violinist  
Marjory Jackson, Soprano  
Florence Kirby, Pianist

CONCERTMASTER

Rhetia Hesselberg

CONDUCTOR

Walter McCray

8-15  
*Brilliant clash*

## PART I

### Finale Allegro Con Fuoco from IV Symphony....Tschaikowsky

The Fourth Symphony was written in 1878, and was regarded by Tschaikowsky as his finest work. It stands almost alone in that composer's music for its humorous characteristics, which are all the more strange when it is considered he was mentally depressed while writing it. The Finale is brilliant Allegro. The movement is devoted to the development of three themes and closes with a crescendo of tremendous energy.

### Concerto for Violin and Orchestra in B Minor.....Saint-Saens II. Andante Quasi Allegretto

#### III. Molto moderato e maestoso; allegro non troppo

Rhetia Hesselberg

The popularity obtained by this violin concerto is not surprising, for besides offering the violinist every opportunity for the exhibition of his skill, it has qualities that render it attractive to the cultured musician.

The second movement, Andante quasi Allegretto, opens with a melodious theme of a pastoral character, the barcarolle referred to above. This is the most appealing portion of the work.

*flautist*  
A stately introduction begins the final movement. This leads to the finale proper, ALLEGRO NON TROPPO. Four distinct themes form the basis of this part of the work, three of which are presented by the solo violin, and the fourth by muted violins and violas in the orchestra. The themes form an effective contrast to each other, and are treated cleverly so as to provide brilliant opportunities for the display of the soloist's virtuosity.

### Overture Oberon ..... Von Weber

The overture is characteristic of the opera and opens with an Adagio sostenuto of fairy music. A march theme is then given out. The fairy music continues until a fortissimo chord in full orchestra leads to the Allegro, the subject of which is taken from the quartet in the opera, "Over the Dark Blue Waters."

The conclusion of the overture is of the most tumultuous and brilliant character. As a complete work it is one of the most remarkable combinations of fantasy and technical skill in modern music.

*Violas*

*Neil Branstetter*

*Rachel Young*



## PART II

Symphony No. 5, in E Minor.....Tschaikowsky  
Andante Cantabile

The Fifth Symphony was written in 1887, and reflects one of the sad moods of the composer. The introduction is based upon an exceedingly sombre theme which is prominent through most of the work. The second movement is in the form of a romance and the theme is one of exceptional beauty, the development of which is serious in character. In place of the conventional Scherzo the composer has given us a very graceful and poetical waltz. The symphony ends with a vigorous climax.

Il Bacio ..... Arditi

Marjory Jackson

Concerto for Piano and Orchestra, in A Minor, Op. 16.....Grieg  
I. Allegro moderato

Florence Kirby

Shortly after his marriage, Grieg went to a small Danish village for a vacation. Here it was that he wrote the A minor piano concerto. The first auditions of this concerto met with little success. At the age of twenty-seven it was heard by Liszt, who was very much impressed.

Until his death Grieg was busy changing and rearranging the orchestration for this number.

The work embraces the customary three movements, of which the first is a brilliant sonata form.

Capriccio Espagnol.....Rimsky-Korsakow

Alborada

Variations

Alborada

Scene and Gypsy Song

Fandango

The "Capriccio Espagnol" was first performed in St. Petersburg in 1887, and is dedicated to the orchestra of the Imperial opera which played it. The Caprice is constructed in five movements. The first, "Alborada," or morning serenade, is elaborated throughout from an animated motive announced in the opening in the violins. The second movement, "Variations," consists of five variations upon a theme given out by the horns with string accompaniment. The third movement, "Alborada," with a change of modulation and color. The fourth movement "Scene and Gypsy Song," is an Allegretto. The gypsy song, which is highly characteristic of the wild gypsy life, is sung by the violins, accompanied by a subject given out by the horns against the rattle of the drums. Reaching a vigorous climax, it leads without pause to the last movement, "Fandango of the Asturias," which is the old Austrian dance. The theme of the dance is divided between the trombones and wood winds. The solo violin takes a variation of the theme, and the repetition of the "Alborada" forms the Coda.

